

PHYSICAL TRAINING  
AND GYMNASTICS

ROBINSON

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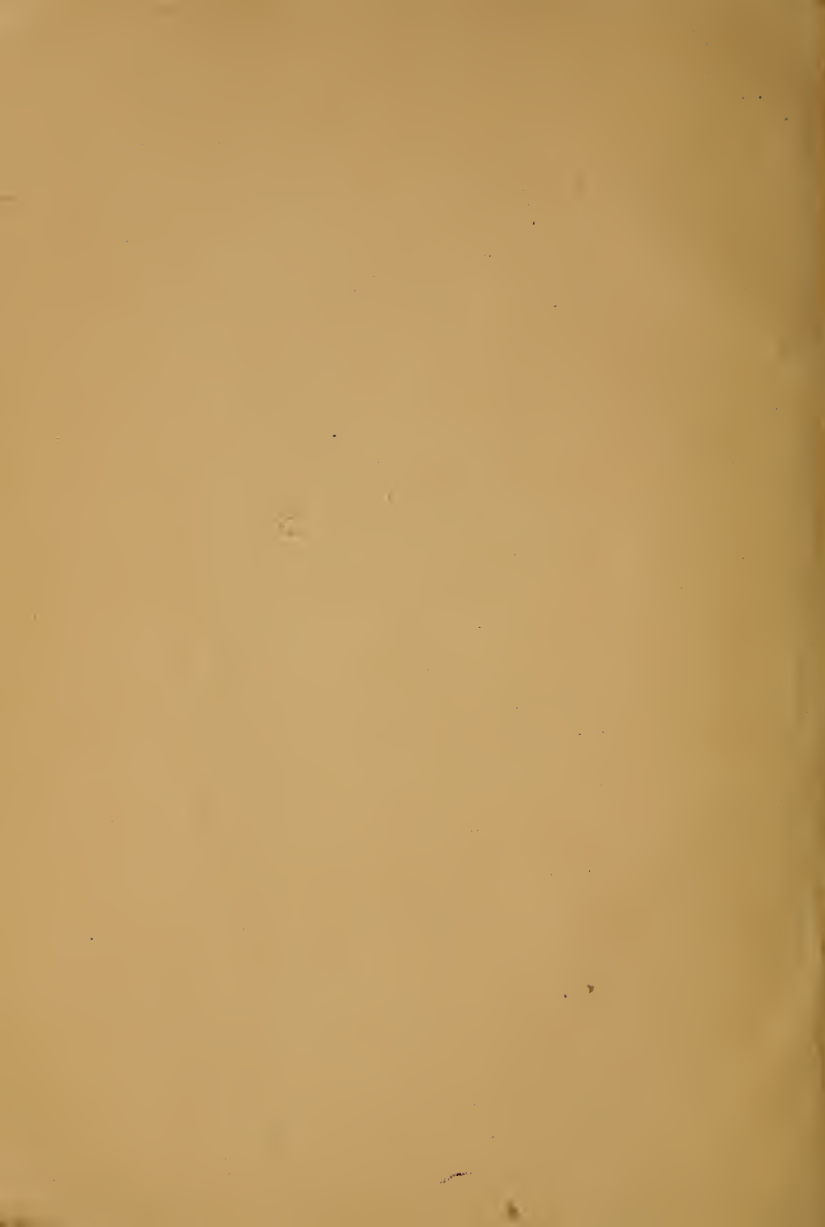
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UNITED STATES OF AMERICA.





HAND-BOOK  
OF  
PHYSICAL TRAINING IN SCHOOLS

INCLUDING FULL DIRECTIONS

FOR A VARIETY OF

Calisthenic Exercises

ADAPTED TO CLASSES OF ALL GRADES, AND TO SOCIAL  
AND INDIVIDUAL PRACTICE

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BY CHARLES J. ROBINSON, A. B.

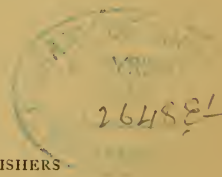
Graduate of Dr. Dio Lewis' Normal Institute for Physical Education

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## PREFATORY NOTE.

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This little volume has been prepared in response to a wish expressed from time to time by teachers and others formerly under my instruction, and is designed more especially to promote the cause of physical culture—the basis of all true education—on the Pacific Coast. That it may, in some degree at least, accomplish the object intended, is the writer's earnest hope.

C. J. R.

OAKLAND, CAL., May 1st, 1874.

*"Health is the soul that animates all enjoyments of life."*—SIR W. TEMPLE.

*"A sound mind in a sound body, if the former be the glory of the latter, the latter is indispensable to the former."*—EDWARDS

*"The first wealth is health. Sickness is poor spirited and cannot serve any one; it must husband its resources to live."*—EMERSON.

*"Health is certainly more valuable than money, because it is by health that money is obtained."*—JOHNSON.

*"Health is the greatest of all possessions, and it is a maxim with me that a hale cobbler is a better man than a sick king."*—BICKERSTAFF.

*"The poorest man would not part with health for money, but the richest would gladly part with all his money for health."*—COLTON.



## I. PHYSICAL TRAINING IN SCHOOLS.

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*The Need of the Age. Duty of Teachers. Practical Difficulties. Objects to be kept in View. Timely Hints and Suggestions by Prominent Educators.*

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It requires no argument to prove that there exists throughout our land a great and growing need for a more general observance of the laws of health, and for more efficient physical training in our schools and institutions of learning, than now prevail. The physical degeneracy of the American people has been alarmingly apparent for years past; while the constant waste of life which results from premature death, especially in our large cities, is something appalling to contemplate.\* We acknowledge and deplore their existence, but have failed to put in force the means at our command for arresting and effectively remedying these

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\* According to the Official Report of the Ninth Census, 110,445 children under one year old died in the United States in 1870, being ten per cent. of the total number of births in that year; and 229,542 died under ten years old, or nearly twenty-one per cent. of the number of births. Nearly one-half of the whole number of deaths which occur are of children under ten.

overshadowing evils. It is evident that our systems of education, with all their excellences, are sadly deficient and faulty with respect to physical culture and hygienic instruction. Notwithstanding the plain teachings of both reason and experience concerning the direful consequences of disregarding Nature's sanitary laws, the youth of our land are permitted to pass through their school years, and ultimately go forth into the world to assume the duties and responsibilities of life, with no adequate conception of the structure and functions of their own wonderful organizations, and practically ignorant of the physiological laws which a wise Creator has ordained for their welfare and happiness, the evil effects being visited, in turn, upon the generations which come after them. That this is so is not, primarily, the fault of the teachers of schools, but rather of the people at large. Yet teachers can do much toward supplying the lamentable deficiency which exists. By bringing the subject practically before their classes as opportunity offers, by urging upon school officers the importance of making physical training and education prominent in the courses of instruction adopted, and by exerting their influence to create and foster a correct public sentiment on the subject, teachers can assist greatly in securing proper attention to this neglected branch of instruction in our schools and educational institutions.

The hygienic effects of what we eat and drink; of the manner in which we dress; of the "fashions" we adopt;

of the stimulants, narcotics, drugs, and cosmetics we use; of ventilation, bathing, the carriage of the body, exercise, rest, etc., are questions of vital importance to every individual, whether young or old; and especially to the young, while forming habits which will last them through life. Hence we must look to our schools as the proper channels through which physiological and hygienic instruction is to be supplied, and as the principal means for disseminating among the people the knowledge so generally needed.

Prof. Lewis B. Monroe, of Boston, one of the foremost educators of our day, and a thorough master of the art of physical development, as the writer can testify from personal knowledge, in the opening chapter of his excellent "Manual of Physical and Vocal Training,"\* speaks as follows concerning **physical culture in schools**:

"The teacher who neglects all considerations of health in the training of his pupils, while forcing them to the utmost mental acquirements, is justly considered an enemy rather than a friend of those committed to his charge. The Creator's laws are so perfectly balanc-

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\*The extracts from this volume are made with the permission of the author.

For several years Prof. Monroe held the position of Superintendent of Vocal and Physical Culture in the Public Schools of Boston, and is now at the head of the School of Oratory of the Boston University.

ed, that the highest good of the soul is intimately connected with the highest good of the body. Yet there are many, even among us, who seem not to admit that mind and body are mutually dependent; that we cannot secure the best development of the one at the expense of the other. It is lamentable to see the evils that have insidiously crept upon us as a result of this error—evils which we will not here particularize, but which are only too obvious.

“The ancient Greeks paid the same attention to physical as to mental training. Their gymnasia were schools for the body and mind; and the office of Gymnasiarch was one of honor and repute. The monuments in art, science, and language which have come down to us more than confirm the wisdom of their educational methods. Is it not a strange inconsistency on our part, that, while we pay such tributes to their excellence, we ignore the means by which that excellence was attained? We praise and copy their statuary, but seem to forget that the models for these classical figures were furnished by their system of physical training. It is true that in our time the requirements for physical strength and endurance are not the same as of old. But a sound mind in a sound body must be as important now as it ever was; while the danger of neglecting to keep up the proper balance, with our labor-saving machines, our changed modes of locomotion, of warfare, and of everything requiring manual dexterity and bodily strength, is greater than ever.

“It devolves upon teachers more than upon others to see that the impetus recently given to this subject be not lost. They should seek to render the interest already felt stronger, more general, and more intelligent. Let them make the most of their opportunities for information upon the subject; and although the amount of instruction afforded in our institutions of learning and in literature\* be at present most insufficient, it will not long remain so. An increased demand will bring an increased supply. Meantime something should be done, and that something should lead to practical results.”

The more immediate difficulties in the way of introducing this branch of instruction into our schools at the present time are:

1st. A chronic state of *mental overwork* in the school-room from attempting to do too much in the time given; a condition of things which subjects both pupils and teachers to the imminent risk of losing health and even life itself; and

2d. A lack of practical knowledge among teachers as to just *what* to teach and *how* to teach it, arising from the general apathy and neglect which have pre-

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\* Newton & Co., No. 19 Brattle Street, Boston, have recently published an excellent little volume for young pupils entitled “Lessons for Children about Themselves. Part I, The Body.”—C. J. R.

ailed with regard to physical and hygienic culture.

The only method of effectually overcoming the first of these obstacles is the awakening of a decided popular sentiment against the mental overtasking, and consequent nervous and physical exhaustion of teachers and pupils, the inevitable tendency of which is to produce disease, deformity, and not unfrequently untimely death; and in favor of thorough and practical instruction in the principles and laws of physical development, symmetry, and health.\* This sentiment aroused, the second difficulty named, the lack of adequate preparation on the part of teachers, would be speedily overcome; and all other obstacles which might impede the progress of this much needed reform would disappear.

Prof. Monroe points out the following as **definite objects to be kept in view** by the teacher of physical culture:

**“1st. Symmetry of Form.** Teacher and pupil should have in the mind a true ideal of a perfect human form; and they should seek to bring their own forms as nearly to this ideal as possible.

“The commonest faults in the forms of the present generation are: 1. One-sidedness—an unequal development of the two sides of the body. 2. Hollow chest, which involves a pitching forward of the shoul-

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\*If the “grade” is too high let it be lowered, and a course of study adopted which the *average* scholar can master in the given time.

ders, projection of the shoulder-blades, crooking of the collarbone, and drooping of the head. 3, Slender waist, especially in women.

**“2d. Proper Position and Carriage of the Body.**

Under this head we include the habits of the pupil in reference to sitting, standing, walking, and the movements of the body and limbs generally. Ease, dignity, and grace of carriage should be cultivated.

**“3d. Right Habits of Breathing.** Good air is one of the first essentials in physical and vocal exertion. No one can keep the body and mind vigorous for any great length of time in impure air; and the most impure air is that which is filled with emanations from the human system.

“The lungs should be trained to free, full, and vigorous action. They are, so to speak, the very springs of vitality. The more immediate importance of the lungs in the animal economy will be brought to mind when we recollect that a person may live for days without food, but to deprive him of air, even for a few moments, is to deprive him of life itself.

“One of the commonest faults in the use of the lungs is the habit of breathing as it were from their surface, not bringing sufficiently into play the costal and abdominal muscles. By watching the domestic animals—a horse or cow for instance—we may learn a lesson in breathing. We perceive that there is very little motion near the fore extremities, but the breath



is impelled from the flanks. So should we have the main action at the waist and below the waist. Any form of dress or belt, therefore, which constrains the base of the lungs and presses upon the stomach and intestines, must do serious harm.\*

**“4th. Good Voice.** Intimately connected with the function of breathing is that of vocalization; and it is perhaps because the culture of the voice involves the training of the lungs, that vocal exercises are so generally acknowledged as contributing to health. . . . The production of voice is a muscular operation. It calls into action many organs directly related to the vital economy; and, consequently, every step taken toward permanently improving the voice, is so much done toward building up the health and vitality of the general system. When teachers feel that they are improving the reading and singing of their pupils while they give them healthful exercises, they will not be so likely to consider physical exercises a repulsive drudgery, or the practice of them as so much lost time.

“The faults in voice are too numerous to be specified here. The one most prevalent in schools is the hard, unnatural, half-screaming tone in which both teachers and scholars carry on their recitations. The natural, easy, musical quality of voice which marks refined society should be cultivated in the school-room from

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\* We will bear witness to the great excellence both vocally and physiologically, of the method of breathing here indicated.—C. J. R.



the beginning. Imagine a polite person asking a visitor to take a chair in the tone used by scholars in reciting their arithmetical lesson! Yet the forced and stilted tone is as fitting in the one case as in the other. It is true, scholars must often speak loudly in the school-room, but the tone may be loud and pleasant at the same time.

**"5th. Health.** This is, humanly speaking, the pearl of great price, beside which no other earthly blessing can be placed, and without which everything else loses its charm. Nowhere in our educational system is there so great a defect as the failure to secure attention to hygienic laws. . . . Nervous diseases and frail constitutions are becoming every day more abundant; and they will continue to increase, till an intelligent hygiene shall furnish the true preventive. Proper habits of dress, diet, sleep, cleanliness and exercise are of infinitely more importance to a child than the geography of Siberia or the history of the Dark Ages. Yet the latter absorb a large share of time in schools where not a word is said of the former. May it not be asked with solemn emphasis: What shall it profit a child to gain a whole world of book-knowledge, if, in gaining it, he forfeits the chief condition of earthly welfare—bodily health?"

We feel persuaded that the foregoing suggestions will be regarded by experienced teachers and thought-

ful parents as of great value, and worthy of universal adoption.

Among the representative teachers of the Pacific Coast similar sentiments prevail on this subject. F. M. Campbell, Esq., Superintendent of Public Schools at Oakland, California, in his Annual Report for 1873, makes use of the following language regarding **systematic physical exercise in our schools**:

“I am sure that in very few of our schools does the subject of Physical Exercise receive sufficient attention. Light gymnastics, or calisthenics, should form a part of every day's business. But few minutes need be devoted to it continuously—five minutes, and, if the movements are executed with vigor, even three minutes, will be found sufficient at any one time. The windows should all be thrown open when the exercises begin, and closed as soon as they are finished. The quickened circulation, as indicated by the glow upon their cheeks, the deeper and fuller respiration, and the rest to their tired muscles and overstrained nerves, which results from the two or three minutes thus occupied, is of incalculable benefit to the health, spirits, and mental activities of the pupils. It is no easy task for us adults, even occasionally, say once or twice a week, to sit quietly and almost motionless for any considerable length of time, even upon the comfortably upholstered seats of a church or lecture hall; how much more difficult, then, must it be for boys and girls to do so every

day upon the hard seats of the school-room, and with a high-pressure engine inside of each of them! As an aid to school government in affording relief from the weariness of long sitting and the consequent restlessness of the children, calisthenics are of great value. In this respect the exercise ranks with vocal music, and should frequently be practiced in alternation with singing or other vocal gymnastics. Each will be found to add interest, and give zest to the other.

The exercises and movements should always be carefully selected, with some definite aim in view, such as will tend to correct improper positions of the body, awkwardness, etc. Some of the evil effects of bad habits in sitting, standing, and walking, and with girls in *dressing*, are, *drooping of the head and shoulders; curvature of the spine; one-sidedness, (one shoulder higher than the other); hollow-chestedness; compression of the lungs, and consequently, imperfect respiration and bad voice; turning in of the toes; dragging of the feet, etc., etc.* Against all of these it should be the constant thought and practice of teachers to warn and guard their pupils. No amount of intellectual development in our children can compensate for injury done to their bodies. Any system of education, or any teacher, that sacrifices the one to the other, either through ignorance or neglect, is unworthy of the name. We must and do admit that physical exercise in the school-room is essential to the best condition of the pupils' bodies, and consequently of their

minds. How, then, can it be neglected without the commission of almost a crime? Some one has likened the educating of a child's mind, to the utter neglect of his physical training and development, to the blindness and superstition of the Hindoo mother, who, to secure in the future some fancied *spiritual* good to the child she loves, casts its *body*, a willing sacrifice, into the waters of the sacred Ganges. I am sure that, as parents, teachers, or school officers, we do not wish to emulate the benighted Hindoo woman."

## II. CALISTHENICS.\*

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*Why and How they are of Use. Arrangement of the Class.  
Breathing Exercises. General and Special Exercises.  
Position and Carriage of the Body.*

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With the hope of assisting in the promotion of the important objects above set forth, and of bodily health and development in general, we have prepared the annexed description of a series of Calisthenic, or "Free Gymnastic," Exercises, selected and original. We believe that they will be found of value for the following reasons:

1st. Calisthenics supply a ready means of orderly, exhilarating, and attractive exercise and recreation. They affect beneficially the entire system.

2d. They are adapted to both sexes,† to all ages, and to any number of pupils or persons.

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\* From the Greek words *kairos*, beautiful, and *sthenos*, strength.

† In a circular issued by the Berlin Medical Society, it is stated as the deliberate conviction of its members, that systematic instruction in gymnastics for the young of all classes of society is desirable; "even more so for girls than for boys, since the physical condition of the female is calculated to affect in the highest degree the constitution of future generations."

3d. They form a most attractive feature when introduced on public occasions, as in exhibitions, festivals, and social reunions.

4th. The exercises here given are arranged with reference to practice by classes in schools, the lyceum, and the gymnasium, or by groups in the home circle.

5th. They are equally available to persons engaged in sedentary occupations, to invalids and others, for individual practice.

6th. The design in their selection and arrangement has been to promote symmetrical physical development, to secure activity with strength, and to avoid meaningless and awkward movements.

7th. They require no apparatus or special costume.

8th. They may be practiced as well without music as with it, although in classes music is of course a great attraction.

9th. They are thus at all times available.

10th. Finally, the exercises, and the method of practice prescribed, have satisfactorily stood the test of *actual trial*.

No difficulty will be found, we apprehend, in understanding and executing correctly the movements, provided the directions given are *attentively* followed. Careful practice will soon give proficiency.

In entering upon the exercises, let it be borne in mind as one of the cardinal principles of all calisthenic and gymnastic training, that “*the thorough, systematic, and persevering practice of a few properly chosen and*

*wisely directed movements, is more beneficial than a random and irregular practice of a large number of vague exercises."*

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## A

### Positions. Arrangement of the Class.

1. Instruct the class in taking the correct Sitting and Standing Positions, directions for which will be found at the end of the exercises. Then at the command "*Position!*" by the teacher, the class, if seated, will take the proper Sitting Position; or, if standing, the correct Standing Position.

2. Before commencing exercise from the Standing Position, the class should be arranged upon the floor in straight lines extending from the front to the rear of the room or exercising hall; if a school-room, in the aisles between the desks. They should stand in regular gradation as to height, the smallest being in front, and at a full arm's length from each other. Each scholar should know his or her place on the floor, and at the proper signal pass to it quickly and without causing confusion.

The signals appropriate for the school-room are the first four numerals, spoken by the teacher, or four strokes of a bell, thus:

“*One;*” take the Sitting Position.

“*Two;*” turn toward the aisle.

“*Three;*” stand.

“*Four;*” pass to places, face to the front, and stand in position.

Require these movements to be executed with uniform promptness and precision.

Two signals will be sufficient to seat the class, thus:

“*One;*” pass to the seat and stand beside it.

“*Two;*” be seated.

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## B

### Breathing Exercises.

[STANDING OR SITTING POSITION.]

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1. Fill the lungs slowly with *pure* air—expanding and enlarging them at the base—inhaling through the nostrils. Occupy from five to eight seconds. Exhale in a corresponding manner. Repeat. The teacher may time the breathing by raising the hand slowly while inhaling, and lowering it while exhaling.

Cultivate the habit of drawing in and expelling the breath by the action of the diaphragm and muscles of the waist, taking care not to raise the shoulders.

If these exercises are accompanied by the piano, inhale during one strain or change of the music, and ex-



hale during the next. A "jig" will be preferable by reason of its light, brisk movement, particularly in No. 3.

2. Fill the lungs in the same manner as before. While inhaling raise the arms, extended, and touch the fingers together over the head. Pause for a moment and breathe out slowly as the arms are returned to the sides. Repeat.

3. Inhale and raise the arms as in No. 2. Hold the breath, carry the hands to the upper portion of the chest, and pat briskly but lightly with the open hands, being careful to keep the lungs filled during the percussion. Hold the breath for a few seconds only at a time. Repeat, patting at the waist.

4. Breathe in, raising the arms as before. Keep the arms extended and rigid, and carry them slowly to the sides, forcing them as far *back* as possible in descending. Hold the breath until the hands reach the sides. Repeat.

At the option of the teacher other breathing exercises may be introduced, as for example:

Fill the lungs through the nose and exhale through the mouth, and the reverse.

Breathe as rapidly as possible through the nose, lips closed.

Breathe through the mouth as rapidly as possible, like panting; etc., etc.

Whispered reading, and the different methods of elementary practice in vocalization, and also special

exercises for the throat, as the stroke of the glottis, (*coup de glotte*), contraction of the uvula, depression of the larynx, etc., will be found appropriate in connection with the foregoing.

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## C

### General Exercises.

[STANDING POSITION.]

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[These exercises are to be accompanied by silent counting, or, after the class is well drilled, by piano music, (if such is available), in quadruple time. Eight counts constitute a full “measure,” each movement requiring one count or beat. Mark the time very distinctly. Let all the movements be prompt, vigorous, and in exact concert, but *do not hurry*. Aim to get the full benefit of the exercise. Train one of the scholars to act as “leader,” standing on the platform in front of the class, and reversing the motions; that is, using the left hand where the class use the right, etc. This may be made a reward for proficiency.

Do not pause or lose time in passing from one exercise to another, or from one motion to another of the same exercise. *On the last count of one exercise take the position required for the following one.* It is better in practice not to call “change” in passing from one to

another, thus requiring the class to pay attention more closely to the changes of the leader, and securing greater unity of movement.

Begin with Sections 1, 2, 3, or 4, at pleasure, but continue from the place of beginning in the order given. Take up one section and drill upon it until the movements are perfectly rendered, then pass to another one, and so on. Do not practice too long at one time.

These exercises should always be preceded and followed by one or more of the Breathing Exercises. It is indispensably necessary also that the clothing should be worn loosely at the waist in order to receive the full benefits of exercising, as otherwise freedom of movement for the arms and body cannot be secured.]

## SECTION I.

No. 1. Standing Position, body and head erect.

Close the hands firmly and place them on the upper portion of the chest, bringing them well back toward the arm-pits, back of the hand outward, elbows near the body.

(This is also the commencing position of exercises number 2, 3, and 4, following).

Retaining the left hand at the chest, carry the right hand *down* along the side until the arm is straight, counting "one," (silent counting). At "two" bring the hand back to the chest. Repeat, counting "three"

on going down and "four" on returning. Do not bend the body.

Without pausing, execute the same number of movements in the same manner with the left hand, the right remaining at the chest, counting from five to eight. Then make them alternately (right hand, then left)—counting from one to four, and simultaneously, (both hands together)—counting from five to eight.

Continuing, execute the *same number of similar movements* horizontally sidewise instead of downward. Carry the hands in a straight horizontal line, taking care not to swing them. In carrying them out, turn the palms upward.

The same vertically up, palms forward.

The same horizontally in front, palms upward.

The hands remain closed throughout the exercise. In each of the four directions the order is "right hand," "left hand," "alternately," "simultaneously." Count from one to eight in all cases.

At the option of the teacher, each of the above changes may be repeated eight counts instead of four. This is applicable to several exercises of the series.

No. 2. The hands at the close of No. 1 being at the chest, carry them both down once and return, then sidewise and return, then up and return, then forward and return, observing strictly the directions given in No. 1, above.

Repeat the exercise.

No. 3. Both hands down at "one," palms forward.

At "two," open the hands. At "three," close them. At "four," return to chest.

Repeat the same horizontally at the sides, counting from five to eight, palms forward.

The same upward, and in front, palms as in No. 1 of this Section.

Repeat the exercise.

No. 4. Right hand down from the chest and return, then up and return. Repeat this eight counts.

Left hand the same.

The same alternately; that is, carry the right hand down and the left up at the same time, and the reverse.

Simultaneously the same; each eight counts. Then carry the right hand from the chest horizontally to the right and return, then horizontally to the left (turning the shoulders in that direction as far as possible without inclining the body or changing the position of the feet) and return, eight counts.

Left hand the same—first to the left.

Both hands to the right and return to chest, eight counts, keeping the shoulders turned toward the right.

The same to the left, eight counts.

On the last count place the arms by the sides, hands closed, palms forward.

No. 5. In the position above indicated, open and close the hands four times, or eight counts. Repeat this with the arms extended horizontally at the sides, vertically upward, and horizontally forward, succes-

sively, palms as in No. 1. Extend the fingers on opening the hands. Keep the arms straight.

In closing the hands on the last count—the arms being extended horizontally in front—turn the palms toward each other.

No. 6. From this position, swing both arms horizontally *back* as far as possible and return, four times, or eight counts, and repeat. Keep the arms straight and as nearly on a level as practicable. Do not strike the hands together in front.

The body will sway forward and backward slightly with the movements of the arms, but do not bend the back or the hips.

On the last count place the arms by the sides.

“*Rest!*” At this command the class may stand at ease until again called to position by the teacher.

## SECTION II.

No. 1. Place the open hands firmly upon the sides immediately over the hips, fingers turned toward the back, arms resting naturally; draw the shoulders back, and raise the chest. Keep the hands in this position throughout this and the succeeding exercise.

Bend the body toward the right as far as possible without changing the position of the feet. With the inclination, bend the right knee slightly. At “two” return to the erect position. Then bend to the left in a similar manner, and return. Continue this two measures; that is, eight counts and repeat.

Bend the body in the same manner to the right, then backward, then to the left, then forward, and the reverse. Repeat. Come to the erect position only on the last count.

No. 2. Holding the head erect, *turn* it horizontally to the right as far as possible without otherwise moving the body, and return to position; then to the left in the same manner, and return. Continue eight counts.

*Bend* the head to the right and return to erect position, then to the left and return, four times, or eight counts.

Bend the head forward and backward in the same manner.

Bend the head to right—back—left—forward and reverse, eight counts.

Make these motions of the head and body at a uniform rate, taking care to avoid an angular or “jerking” manner. This rule will apply, in fact, to all the exercises.

No. 3. Hold the fore-arms perpendicularly in front of you, about eight inches apart, and parallel to each other, hands closed, the arms from the elbows to the shoulders being horizontal.

Keeping the arms bent and as nearly as possible at this level, draw them simultaneously back to the sides, and return, eight counts. Expand the chest.

Repeat, clapping the hands together in front on returning.



No. 4. Place the hands on the sides as in No. 1 of this Section, and bring the elbows on a line with the front of the body.

Draw the elbows back as far as possible, and return to first position. Continue eight counts and repeat.

Be careful not to bend the body backward in this and the preceding exercise.

No. 5. Close the hands and hold them in front of, and ten or twelve inches from, the waist, placing them one above the other as if grasping a plumb line or rod, the right hand resting on the left, the elbows touching the sides.

Keeping the left hand as placed, at "one," swing the right hand down and backward past the right side, and at "two," bring it over and forward with a circular motion to its original place upon the left hand, the movement being that of striking a vigorous blow upon a stationary object. Continue four strokes or eight counts. Describe as large a circle as possible without turning the body. The *actual stroke* should be light.

Execute the same movements with the left hand, the right receiving the blows.

The same alternately, eight counts and repeat.

No. 6. Place the arms by the sides, hands open, palms outward.

Keeping the arms straight, swing them up sidewise and clap the hands together over the head four times, or eight counts.



Repeat, turning the palms inward on descending to the sides.

*“Rest!”*

### SECTION III.

No. 1. Arms by the sides, palms forward.

Pass the thumb of the right hand quickly across the fingers of the same hand, commencing with the little finger and touching each in succession, the motion being the familiar one of “snapping the fingers,” except that all four of the fingers are brought equally into action, and the percussion is omitted. Four times, one count to each.

Left hand, alternately, and simultaneously, the same, each four counts.

The same with the arms extended at the sides, upward, and in front, palms as in No. 1, Section 1.

When not in action, the hand is held in position, nearly closed.

No. 2. Arms by the sides, hands closed, palms forward.

Turn the hands half round, giving a twisting motion to the arms, and back to first position. Do not bend the elbows. Continue four times or eight counts.

Repeat at the sides, up, and in front.

No. 3. Rest the tips of the fingers on the shoulders near the neck.

Extend the right arm to a horizontal position at the

side, hand open, and return, four times or eight counts.

Left hand, alternately, and simultaneously, the same. In "alternately" both hands are in motion at the same time, one from, and the other toward, the shoulder.

No. 4. Fingers placed as before.

Carry the right hand vertically up from the shoulder until the arm is straight. Returning at "two," place the fingers at the armpit instead of on the shoulder. At "three," carry the hand *down* and place the arm by the side. At "four," return to original position on the shoulder. Repeat.

Left hand the same.

Alternately the same. In this movement carry the right hand up and the left hand down from the shoulders at the same time, and on the return bring them to the shoulders again; then left hand up and right down, and back to shoulders, and so on.

Simultaneously the same; up from the shoulders and down from the armpits. Each eight counts.

No. 5. Arms by the sides, hands closed.

Swing the right arm up in front and over the shoulder, and return, keeping it *straight*, and letting it pass *back* as far as possible without bending the body, both on the upward and downward stroke. Feet stationary. Continue eight counts.

Left arm the same.

Alternately and simultaneously the same.

In the alternate movement, carry the left arm up at

the same time that the right descends, and *vice versa*.

No. 6. Extend the arms horizontally at the sides, hands open, palms upward.

Swing the right arm up to a vertical position over the shoulder, elbow straight, and back to horizontal—the left arm meanwhile remaining extended at side—four times or eight counts.

Left arm the same, the right remaining extended.

Alternately and simultaneously the same, each eight counts, clapping the hands together over the head in “simultaneously.” Do not let the arms fall below the horizontal line during the exercise.

“*Rest!*”

#### SECTION 4.—FOOT MOVEMENTS.

[Exercises calling directly into action the feet and lower limbs have been purposely omitted from the foregoing. When the location of the school-room or exercising hall will admit of their introduction, the following will be found appropriate]:

No. 1. Hands joined behind the back, arms nearly straight and resting easily, shoulders and body erect.

Raise the body *gradually* as high as possible on the toes, and return to the floor in the same manner. Continue eight counts and repeat.

No. 2. The “radiating steps.”

Extend the right foot laterally to the right as far as

possible without otherwise changing your position, touch the toes lightly upon the floor, and return. Do this four times or eight counts.

Left foot to the left in the same manner.

Right foot forward in the same manner. Left the same.

Right foot back, bending the left knee slightly.

Left foot back, bending right knee.

Right foot forward and back, left knee straight. Left foot forward and back; each eight counts. Do not slide or drag the feet on the floor.

### No. 3. The "triple charge."

Step diagonally forward with the right foot three times consecutively, increasing the distance with each repetition of the step, and return to the erect position on the fourth count. Keep the left knee straight and the left foot firmly in place on the floor.

The same with the left foot, diagonally forward to the left, keeping right knee straight and foot stationary.

The same with the right foot diagonally backward.

Diagonally backward with the left foot. Keep the body erect.

### No. 4. Rest the hands on the sides as in No. 1, Section 2.

Raising the left foot clear of the floor, spring upward on the right foot four times, one count to each—*quick time*.

Left, alternately, and simultaneously, the same.

Repeat the exercise, continuing "simultaneously" eight *additional* counts, and clapping the hands over the head with each.

"*Rest!*"

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## D

### Special Exercises.

Any of the exercises described in the preceding Sections may be selected for special or competitive drill; and as a pleasing variation, the teacher may also introduce the changes given below. They are adapted to either the Standing or Sitting Position.

#### "THE MANUAL OF ARMS."

[Let the movements be made with military precision. Pause slightly between the words of command. The first word is *preparatory* only—*execute* on the last. The order in which they are given may be varied at will.]

Fold—*arms!* Arms folded at the waist.

Extend—*arms!* Arms extended horizontally at sides, palms upward.

Rest—*arms!* Hands on the hips, fingers toward the back.

Support—*arms!* Fingers clasped behind the head.

Advance—*arms!* Arms extended horizontally in front, palms upward.

Reverse—*arms!* Fold arms behind the back.

Raise—*arms!* Arms vertical, palms forward.

Carry—*arms!* Hands joined behind the back.

Secure—*arms!* Hands joined in front of waist, elbows touching the sides.

Arms—*free!* Arms by the sides.

For amusement, and to secure attention, the teacher may occasionally execute some other movements than those which he commands the class to perform, cautioning them beforehand to “do as he *says*, not as he *does!*”

### “THE WING MOVEMENTS.”

Position of “Secure Arms,” right hand uppermost.

At the first count, carry the right hand to the right, describing an upward curve in so doing, until the arm is nearly straight and level, hand open, palm upward. At “two,” carry the hand, with a waving motion as before, to a point immediately in front of and a little above the forehead, palm outward. At “three,” let the hand fall forward at the wrist, carry it at the same time about ten inches from the forehead horizontally to the right, then raise it to the perpendicular. At “four,” join the hands again at the waist. Do this four times, or eight counts, and repeat.

The same with the left hand.

The same alternately—right hand then left,—and simultaneously, or both hands together. In bringing the hands in front of the forehead in the simultaneous

movement, touch the ends of the first and second fingers together.

All the motions should be made gracefully in curved lines. If accompanied by singing—selecting a piece in quadruple time,—the effect will be excellent.

Prof. Monroe gives the following directions for the Sitting and Standing Positions. As closely allied to the latter, we include those for Walking.

### I. SITTING POSITION.

1. Rest the feet fully on the floor, forming an angle of sixty degrees.

2. Sit (not lean) as far back in the seat as possible; supporting the lower part of the spine against the back of the chair.

3. Knees bent, nearly at a right angle.

4. Body square to the front.

5. Chest expanded.

6. Hands fall easily in the lap, close to the body, little fingers downward.

7. Shoulders square.

8. Shoulder-blades flat.

9. Head erect; not tipped in either direction.

10. Chin slightly drawn in.

11. Raise the form to the full height.

12. Poise the body slightly forward.

13. Eyes straight to the front.

14. Ear, shoulder and hip in line.

This position should be frequently practiced as an

exercise; but pupils should be required to remain in it only a few minutes at a time. The younger the scholars the oftener should they be allowed to change their position.

## II. STANDING POSITION.

1. Heels on a line, and together.
2. Feet turned equally outward, forming an angle of sixty degrees.
3. Knees straight.
4. Body square to the front.
5. Chest expanded and advanced, but without constraint.
6. Arms hang easily at the side.
7. Shoulders equal height.
8. Shoulder-blades flat.
9. Head erect, raised at the crown, not tipped in any direction.
10. Chin *slightly* drawn in.
11. Form raised to the full height.
12. Body poised slightly forward, so that the weight bears mainly on the ball of the foot.
13. Eyes straight to the front.
14. Whole figure in such a position that the ear, shoulder, hip, knee, and ankle are all in line.

No pains should be spared to get this position exactly, and the pupil should be required to observe its main points whenever he stands to read or recite, in



order to establish as a habit an erect and dignified carriage of the body.

Weak children need to be particularly cautioned against making the back too hollow, and drooping the head.

### III. WALKING.

The main points of the "Standing Position" must be observed in walking; thus:

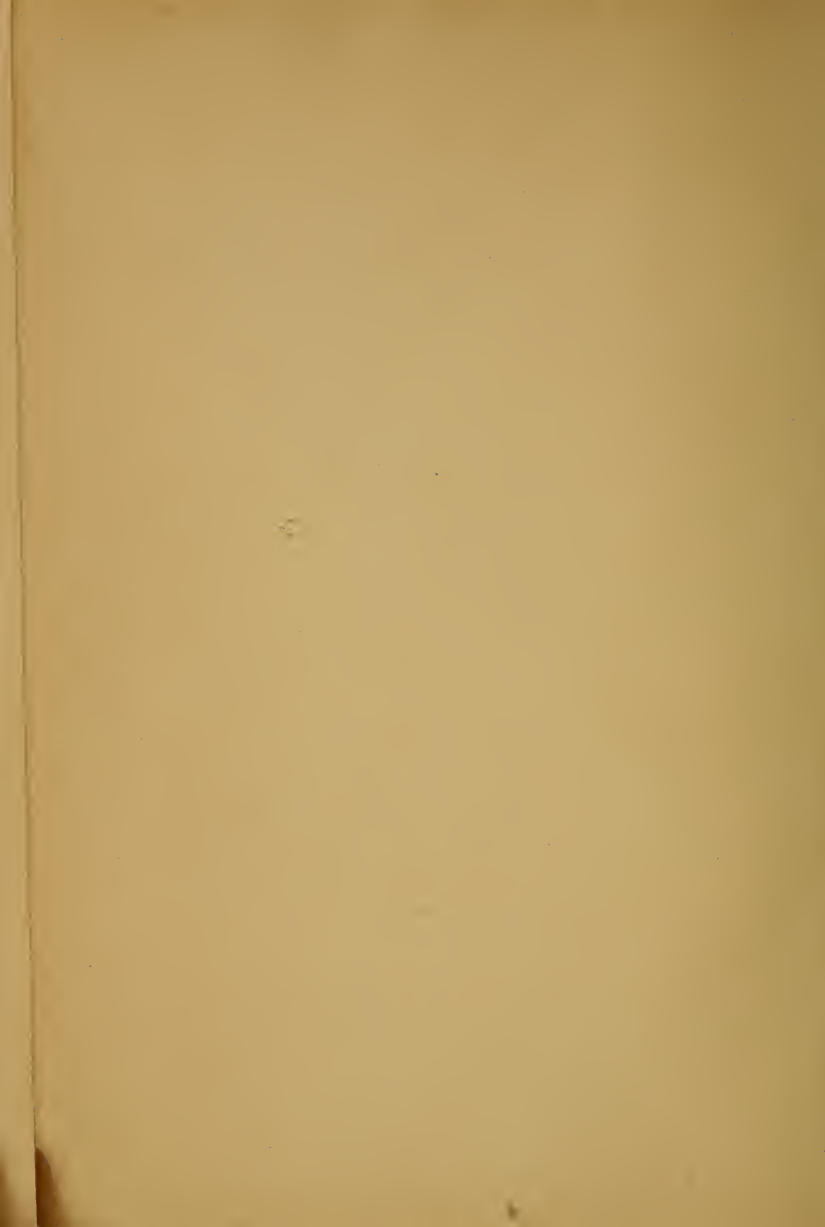
1. Body erect.
2. Head raised.
3. Eyes looking straight forward.
4. Chest active (*i. e.* elevated and expanded.)
5. Arms fall easily and are allowed a gentle, natural swing.
6. Feet point outward thirty degrees.
7. The steps must be regular in time and equal in length—somewhat as in the military march, but without rigidity or stamping.
8. In a quick or ordinary step, the heel of the advanced foot strikes the ground first. In a very slow and long step the outside toes strike first.
9. All the muscles of the body must be in a state of easy, elastic tension.\* "All lassitude, bending, carelessness, falling of the head, dangling of the limbs, bending of the trunk, and loose, irregular gazing should be avoided."

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\*The more rapid the pace, the greater the amount of *spring* or vertical movement required.—C. J. R.













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